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# ARCHIPENKO



*Tour of the Exhibition of the Works*

*of*

ALEXANDER  
ARCHIPENKO

INTRODUCTION BY  
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C H I C A G O

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## ALEXANDER ARCHIPENKO EXHIBITIONS

Archipenko participated in hundreds of collective exhibitions in different cities of Europe and America. A great many of his works are found in museums and private collections in many countries.

The large individual and retrospective exhibitions of Archipenko have been shown as follows:

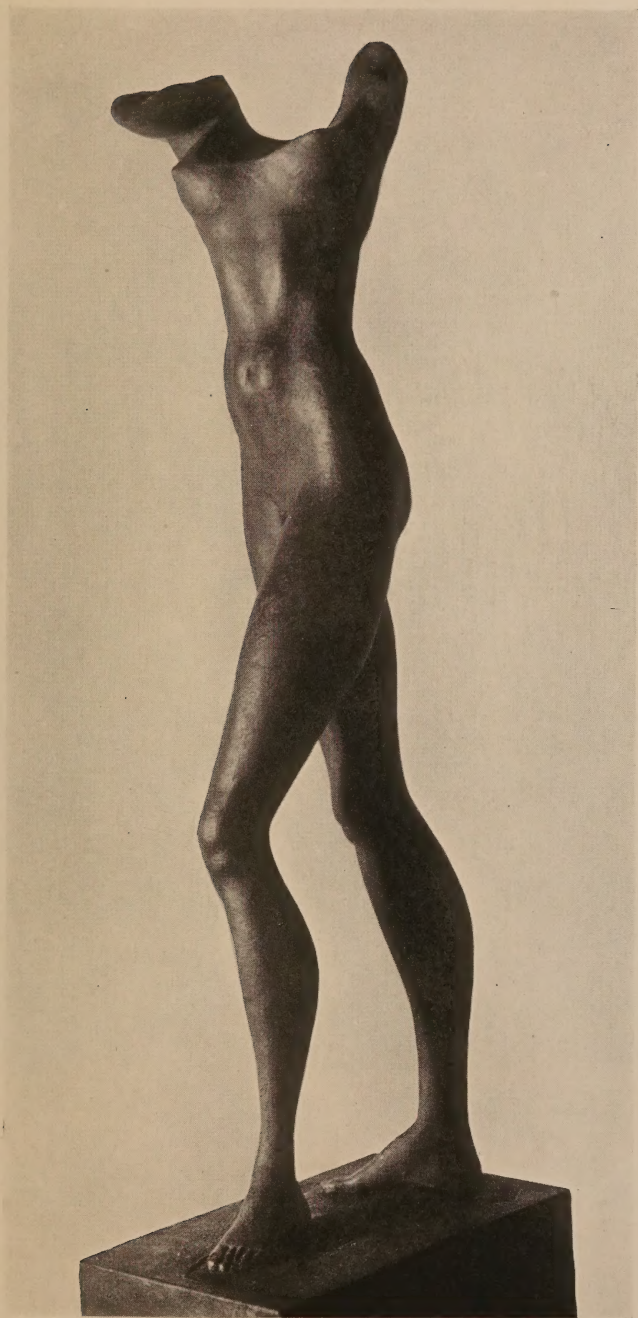
Hagen Museum, Westphalia	1910	Leipzig Museum	1922
Berlin	1913	Dresden	1922
Geneva	1919	Berlin, National Gallery	1922
Zurich Museum	1919	Frankfort	1923
London	1919	Mannheim Museum	1923
Venice	1920	Prague Museum	1923
Geneva	1921	New York	1924
New York	1921	New York	1925
Berlin	1921	Chicago	1925
Wiesbaden Museum	1921	New Orleans	1926
Hannover	1921	Kansas City	1926
		Philadelphia	1926

### *Tour of the Exhibition in the West of the United States*

Denver Museum	1927
Los Angeles Museum	1927
San Diego	1927
Oakland	1927
Portland Museum	1927

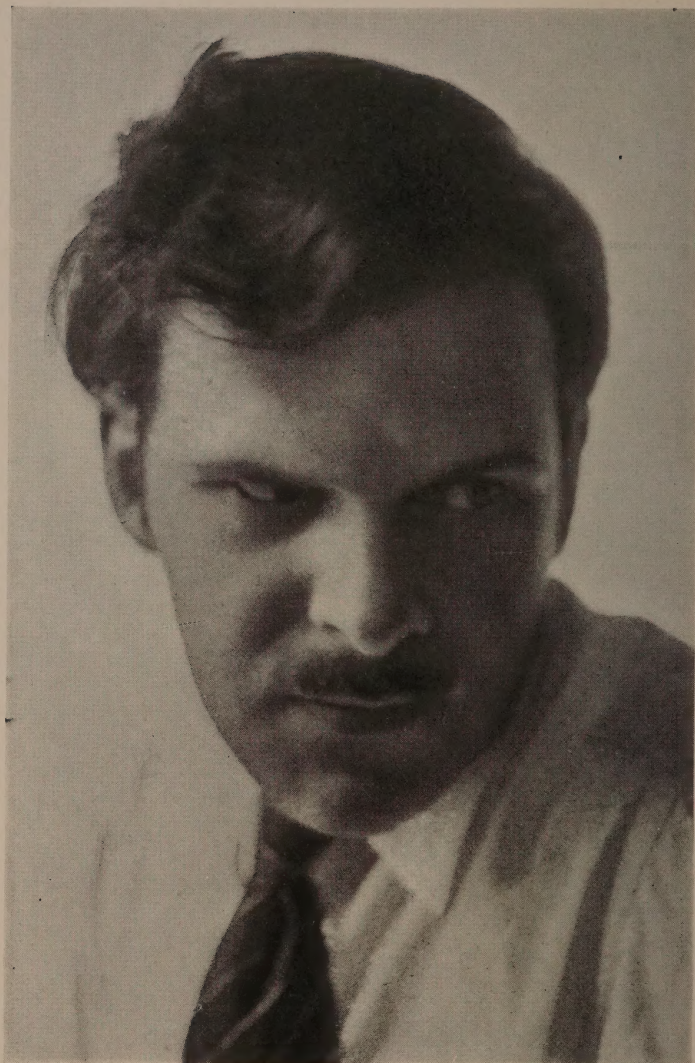
After the tour of the exhibition in the West of the United States, Archipenko's works will be shown in New York, and in 1928 they will be exhibited in the following cities of Europe.

Amsterdam	Antwerp	Frankfort
Rotterdam	Berlin	Mannheim
La Haye	Dresden	Zurich
Brussels	Munich	Paris, etc.



Onward. Bronze, 1925.





*A. Archipenko*

# INTRODUCTION

## *Archipenko*

**A**RCHIPENKO introduced into sculpture a surface tingle of flesh that marble through the ages had not known—a heresy. Archipenko has gone further. He has made his forms live, with an internal fire. Scan a show of his quickly, or turn rapidly through monographs illustrating his work. The striking impression is vitality. Everything is alive—eager, dynamic, flaming upward. That is the essence of his work, its flavor, the distinctive quality that counts.

Archipenko, even now only 39, has been in the eye of the art world for 17 years. He has been the subject of much critical discussion—most of which turns out ultimately to be wrong or partially wrong. Criticism seeks to classify—to pigeon-hole. Archipenko, a volcano of creative genius, inevitably bursts the walls of his classification—splinters to fragments his niche so nicely prepared for him in the archives of the savants.

“Cubist” he has been called, and is so designated in the already formal histories of the modern art movements. “Cubist” however, he is not—any more than Picasso, inventor of “Cubism.” He has experimented in the geometrical technique of the most vital art movement of modern times, and has produced “Cubistic” sculpture without rival.

But Archipenko has passed through the “Cubistic” experiment, emerging with a power of expression he could have acquired in no other way.

“The purely abstract,” he explained to me, “is a delight to the artist and to the few who can appreciate what the artist is striving for.

During the past summer, at Woodstock, however, he applied to painting the same strength that he concentrates on his sculpture. Archipenko’s painted nudes throb—every nerve quivers—feverishly they flame upward, like the saints of El Greco. Archipenko may be attaining here the ultimate expression which modern painting, floundering bravely and amazingly about, has been striving for.



It is in sculptural forms that Archipenko thinks. The intense fire of his marbles and bronzes, increasing rather than diminishing in intensity as he proceeds, is all the more remarkable as the expression of an emotional nature guided and directed by one of the keenest, most analytical minds of the modern art world.

Archipenko is the son of an inventor who was mechanical engineer at Kiev University, in Ukrania, and has inherited much of his father's talent for mathematics and his skill in the construction of mechanical devices. His father mapped out for him the career of an engineer, but by the time he was 16, Archipenko had grasped the relationship between mathematics and art, as exemplified in the genius of Leonardo de Vinci.

Mathematics, purest and most abstract of the sciences, is nearly universally considered in our day enimical to emotional expression—to painting, sculpture, music, and poetry. The philosophers of old time knew better. Their highest poetic conception, "the music of the spheres," was the white hot focus of the intellectually abstract and the emotionally sensuous. In our day, nobody has experienced the quintessence of poetry who has not learned to follow a comet hurtling through the universe on a parabolic curve. Einstein, whether or not he knows what an iambic pentameter can do alongside a hexameter in a Spencerian stanza, deserves rank alongside the great creative poets of all time.

Enthusiastic admirers of Archipenko would place him among the mythical dozen who grasp the Einstein theory—perhaps at the head of the list, since Archipenko is credited by them with applying the Einstein theory to statuary—a tremendous feat, seeing how vague and tenuously abstract is the theory.

Archipenko, replying to this suggestion, when brought to his attention, observed:

"I know that my knowledge of science does not suffice to understand the Einstein theory in all its aspects, but its spiritual substance is clear to me. I am convinced that life refracted in the prisms of art opens vistas to us into otherwise inaccessible depths, and when I realized the wisdom of the Creator in the words of Einstein, it seemed to me that I knew all that—perhaps I had seen it in my dreams.

"I have a suspicion that the theory of relativity was always hidden in art, but Einstein with his genius has made it concrete with words and units. I am convinced that, thanks to Einstein, one can speak of art as something concrete; I do not speak of works of art, but



of the mysterious process of creation. I never have spoken to anyone of this clear awakening of reason and comprehension which the Einstein theory brought forth in me. My invention, 'Peinture Changeante,' I owe to the theory of relativity. In spite of my silence on the subject of relativity, there are critics who sense in my creations and the Einstein theory a mysterious and inexplicable analogy."

The 'Peinture Changeante,' of which Archipenko speaks, is a most fascinating machine of his invention, in his studio on West Fifty-seventh Street, New York. The observer is shown a screen on which is painted a study in pure abstract form. Archipenko then presses an electric button, and the abstract form begins gradually to change, assuming concrete shape. Then, the transformation proceeds through most of the phases of the female body Archipenko has painted and chiseled.

If Archipenko derives from Einstein—or from the common fund of philosophy from which Einstein also sprang—he has had inspiration, also, from the empyrean to which Bach harkened when he evolved his mysterious chords. It was an Italian critic who first sensed the Bach analogy. The mystery of this sculptor goes far deeper than marble and chisel.

Archipenko, profound emotionally and intellectually, is the fortunate possessor, too, of a skill that enables him to carry out his inspirations deftly and surely in marble or bronze or wood, or on canvas.

Though much of his work is beyond the grasp of laymen—even of artists and connoisseurs—so expert is his technique that he has forced into popular appreciation a series of tapering nude female figures, elongated beyond nature, but so exquisitely rounded and so marvelously beautiful as pure form, that even the most ignorant in Art are hypnotized into forgetting comparison with bodies of flesh and blood.

He has done here, in a great way, with form, what Aubrey Beardsley did, in a lesser way, with line. Few lovers of art fail to grasp now what Beardsley was driving at. The far greater master of line, Matisse, is still a puzzle to the generality. Archipenko is as profound in sculpture as Matisse is in drawing.

Alexander Achipenko is a Ukranian, born at Kiev in 1887. "I come of a people who has no art tradition," he says of himself. "My ancestors, the same as the Russians, availed themselves in the past of Byzantine and Oriental influences. I like Byzantine and Oriental art, in fact all that is of genius in every country and

of all times, and my real tradition is found everywhere—in the genius of human creation. There is no nationality in my creations. In that respect, I am no more Ukranian than I am Chinese. I am no one person.”

In 1909, after he had been in Paris for about two years, Archipenko began to develop with assurance the individuality that was to bring him into sharp attention and to start the turmoil that has not ceased and will not cease as long as his creative, inventive powers remain feverishly active. He began to display with the Independents and in the Salon d'Automne. His work was singled out for caustic comment and stormy controversy.

Archipenko remained in France—in Paris and Nice—until 1919. Then, he made an extensive tour of the different European countries, with his exhibition. In 1923, he came to New York, where he opened a school, on the same order of the ones he had in Paris and Berlin. His intention is to make America his home.

Archipenko displayed constantly in the Independent shows of Paris. But starting in 1912, he exhibited in a big way all over Europe. In 1920 he participated, with much applause, in the International Exposition in Venice. He enjoyed separate exhibitions in almost all the capitals of Europe, and his work has been purchased by twenty-eight continental museums.

Since coming to America, he has displayed his work in various cities.

Archipenko in each successive work gives evidence of growth—of a vitality vividly alive.

The fire of Archipenko's genius that flames upward in his female nudes is burning at a white heat.

C. J. BULLIET.

(Chicago)





W. Mengelberg in Beethoven's 9th Symphony. Bronze, 1926.

One exemplary in the collection M. Amsterdam.



Group of Two Women. Terra Cotta, 1926.





The End. Terra Cotta, 1926.



Flat Torso. Gilted Bronze, 1915.  
One exemplary in the collection I. New York.





Spring Torso. Gilded Bronze, 1925.  
One exemplary in the collection H. New York



Young Girl. Bronze, 1926.



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P A I N T I N G S

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- 1 White Morning
- 2 Suzanne
- 3 Cleopatra
- 4 Abundance
- 5 Melancholy
- 6 Torso
- 7 Caryatid
- 8 Toward Another
- 9 The Dreamer
- 10 The Pearl
- 11 Two Women
- 12 Still Life
- 13 In the Garden

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S C U L P T U R E S

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- 14 Mengelberg in the IXth Symphony of Beethoven  
Bronze, 1926  
 One exemplary in the collection M. Amsterdam.
  
- 15 Young Girl Bronze, 1926
  
- 16 Salome Terra Cotta
  
- 17 Diana Bronze  
 One exemplary in the collection G. New York.
  
- 18 The Past—Silver Mask 1926
  
- 19 Group of Two Women Terra Cotta
  
- 20 Repose Marble, 1909  
 One exemplary in Stadtisches Museum, Essen, Germany.
  
- 21 The Graceful Movement (concave)  
Silvered Bronze, 1923  
 One exemplary in the collection D. New York.
  
- 22 Sketch of Movement Terra Cotta
  
- 23 The End Terra Cotta
  
- 24 Fragment Bronze, 1909  
 One exemplary in the collection F. Geneva.
  
- 25 Leaning Terra Cotta
  
- 26 Angelica—Head (Variation 6.) Bronze, 1925

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S   C   U   L   P   T   U   R   E   S

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- 27   Tangara Motive (concave)                      Bronze, 1914
- 28   Statuette (concave)                              Bronze, 1914  
       One exemplary in the collection I. Tokyo.
- 29   Woman Dressing Her Hair (concave)   Bronze, 1914  
       One exemplary in the collection I. Tokyo.
- 30   Sitting Torso                                        Bronze, 1909  
       One exemplary in the collection N. Tokyo.
- 31   Glorification of Beauty (concave)                      Silvered Bronze, 1926  
       One exemplary in the collection D. New York.
- 32   The Last Moment of the City of Pompeii                      Bronze, 1925
- 33   Feminine Solitude                                      Marble, 1921  
       One exemplary in the Museum of Mannheim, Germany.  
       Another exemplary in the Museum of Frankfort, Germany.
- 34   Spring Torso                                        Gilded Bronze, 1925  
       One exemplary in the collection H. New York.
- 35   Woman Turning                                      Bronze, 1925  
       One exemplary in the collection R. Bremen.
- 36   Two Souls    Bronze
- 37   Onward    Bronze, 1925
- 38   Torso    Bronze, 1916  
       One exemplary in National Gallerie, Berlin.  
       Another exemplary in the Art Club, Chicago.



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S   C   U   L   P   T   U   R   E   S

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- 39   Head   Marble, 1920  
       One exemplary in the collection G. New York.
- 40   Portrait of "Miss E"   Gilded Bronze, 1926
- 41   Flat Torso   Gilded Bronze, 1914  
       One exemplary in the collection I. New York.
- 42   Woman Standing   Bronze  
       One exemplary in the Museum of Rotterdam, Holland.
- 43   Kneeling   Gilded Bronze, 1925  
       One exemplary in the collection W. New Orleans.
- 44   Rape   Bronze
- 45   The Pearl   Marble
- 46   Black Torso   Bronze, 1909  
       One exemplary in the Museum of Mannheim, Germany.
- 47   Man   Bronze, 1922  
       One exemplary in the collection S. Berlin.
- 48   Woman Sitting   Bronze, 1923  
       One exemplary in the collection W. Frankfort.
- 49   Promenade   Bronze, 1925
- 50   Two Women   Bronze, 1925
- 51   Woman Bending   Bronze, 1921  
       One exemplary in the Vienna Museum, and one exemplary in the  
       Museum of Ossaka, Japan.



Kneeling.

One exemplary in the collection W. New Orleans.



The Past. Silver, 1926.





Angelica. (Variation 6.) Bronze, 1925.



Feminine Solitude.

One exemplary in the Staedtische Kunshalle, Mannheim  
Another exemplary in the Stadel Museum, Frankfurt



Woman Standing. Bronze, 1921.

One exemplary in the Booymans Museum, Rotterdam.





Glorification of Beauty. Silvered Bronze, 1925.  
One exemplary in the collection D. New York.



White Torso. Marble, 1916.

One exemplary in the National Galerie, Berlin.  
Another exemplary in the Art Club, Chicago.



Statuette. Silvered Bronze, 1923.

One exemplary in the collection D. New York.





Woman. Decorative Panel in three different metals.  
Société Anonyme, New York



Cleopatra.

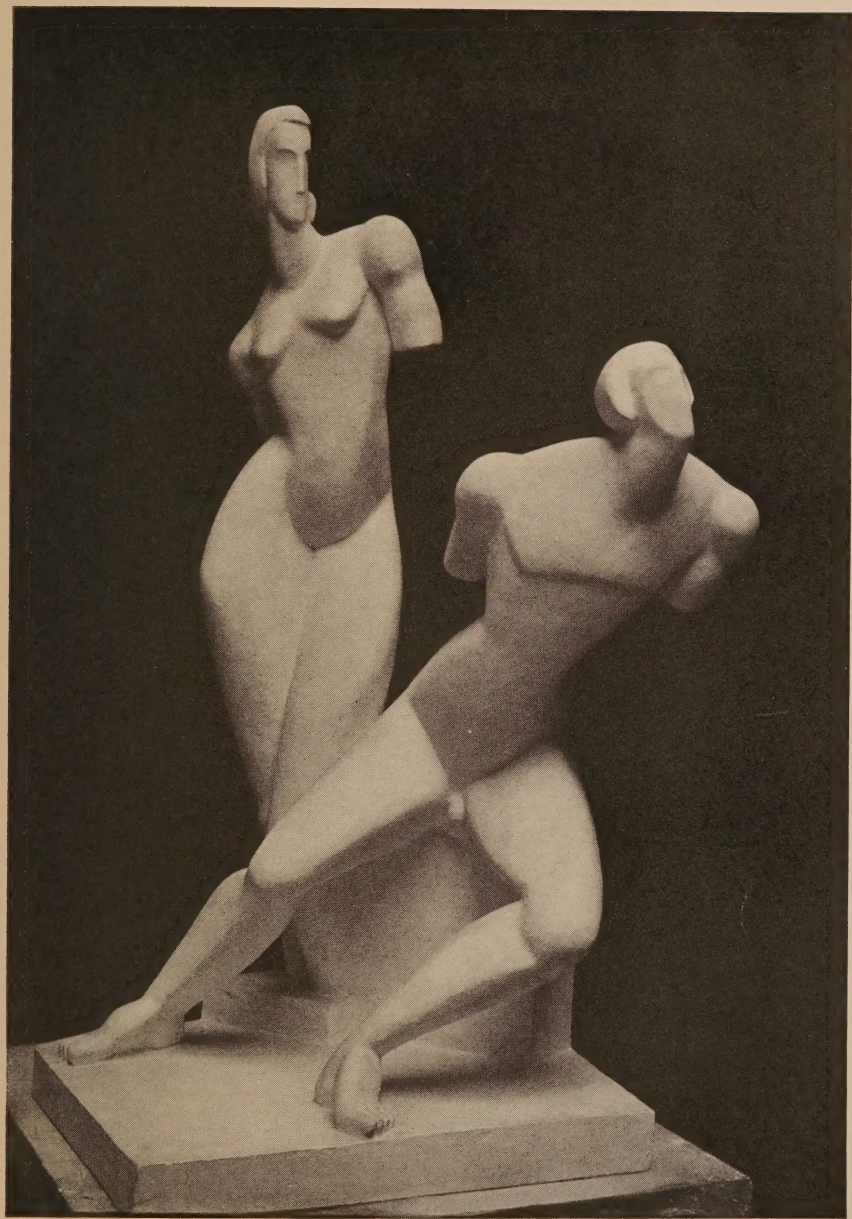


Melancholy. 1926.





The Rape. Bronze.



Group. 1921.

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